

TORN > >

WORDS & MUSIC > ANNE PREVEN, SCOTT CUTLER & PHIL THORNALLEY

♩=100



I thought I saw— a man— brought to life,— he was



warm, he came a - round— like he was dig - ni - fied,— he showed me what it was— to cry.

F

Well you could-n't be— that man— I a - dored.—
 So I guess— the for-tune tell-er's right.—

Am7

you don't seem to know,— don't seem to care— what your
 I should have seen— just what was there and not some

Bb7

heart is for— but but I don't know— him a - ny - more,— there's
 ho - ly light— you crawled be - neath— my veins and— now

Dm

C

no-thing where— he used to lie,—
 I don't care— I had no luck—
 no-thing where— he used to lie,—

my con-ver - sa - tion has run dry,—
 I don't miss it all that much—
 my in - spi - ra - tion has run dry,—

Am

C

that's what's go - ing on____
there's just so ma - ny things____
that's what's go - ing on____

that no - thing's fine,____ I'm torn.
I can search,____ I'm torn.
no - thing's right,____ I'm torn.

CHORUS

F

C

Dm

I'm all out of faith,____ this is how I feel,____ I'm cold and I am shamed
(See block lyric for final chorus)

B^b

F

C

ly-ing na - ked on the floor____ il - lu-sion nev - er changed____ in - to some-thing real,

Dm

B^b

F

wide a - wake and I____ can see - the per - fect sky - is torn,____ you're a lit - tle late -


C

Dm

B♭

I'm— al - rea - dy torn.—


G

G

Torn.


Dm

B♭

Dsus4

Oo.


F

C

oo oo.

D. repeat chorus ad lib. to fade

There's

Final chorus:

I'm all out of faith
 This is how I feel
 I'm cold and I'm ashamed
 Bound and broken on the floor.
 You're a little late
 I'm already torn...
 Torn...

BIG MISTAKE > >

WORDS & MUSIC > NATALIE IMBRUGLIA & MARK GOLDENBERG

A **G sus²** **D sus^{4/2}** **A** **G sus²** **D sus^{4/2}**

A **G sus²** **D sus^{4/2}** **A** **G sus²** **D sus^{4/2}**

A **G sus²** **D sus^{4/2}** **A** **G sus²** **D sus^{4/2}**

A **G sus²** **D** **A** **G sus²** **D**

1. There's no sign— on the gate— and there's mud— on your face,—
(Verses 2 & 3 see block lyric))

A **G sus²** **D**

don't you think— it's time we re - in - ves - ti - gate this sit - u - a - tion,

A **G sus²** **D**

A Gsus² D Fmaj⁷

put some fruit— on your plate.— You for - got - ten how—

A Fmaj⁷ G To Coda ♪

— it start - ed, close your eyes,— think of all the bub - bles of love we made.

A Gsus² D F

And you're down— on your knees,— it's too late. Oh

Esus⁴ A Gsus² D

don't come— crawl - in'. And you lie— by my feet,— what a big mis-take...

F

Esus⁴

A

G sus²

I see you— fall - in'.

D sus^{4/2}

A

G sus²

D sus^{4/2}

D. & al Coda

Coda

A

G sus²

D

F

(1, 3.) And you're down- on your knees,— it's too late. Oh
 (2.) And you cry— ov- er me,— I can't wait. I

Esus⁴

A

G sus²

D

don't come— crawl - in'. And you lie— by my feet,— what a big mis - take..
 feel you— stall - in'. And you try— to reach me,— what a big mis - take..

F

I see you fall - in.
I hear you call - in.

A7 A D

Repeat to fade

Verse 2:

Got a buzz in my head
And my flowers are dead
Can't figure out a way to rectify this situation
Don't believe what you said.

You forgotten how it started *etc.*

Verse 3:

I could sting like a bee
Careful how you treat me
Baby I don't think I'll accept your sorry invitation
Close the door as you leave.

You forgotten how it started *etc.*

LEAVE ME ALONE > >

WORDS & MUSIC > NATALIE IMBRUGLIA & ANDY WRIGHT

L=88 (♩ = 16)

The sheet music consists of two staves of musical notation. The top staff is for a bass instrument and the bottom staff is for a guitar. The music is in 4/4 time with a key signature of four sharps. Chords include G#m6, D#7, and Emaj7. The lyrics are:

1. I ask— you to hold— me, but you don't wan-na hold me.
(Verse 2 see block lyric)

It don't work— like that— I want— you to love— me, but you don't wan-

Emaj7

C#9

D#7aug

G#m6

love me.

I'm los - ing pa - tience now.

Oh

D#7

Emaj7

C#9

D#7aug

leave me a - lone,-

stop ask-ing for more,-

I'm go-in' home on my own.-

G#m6

D#7

Emaj7

Oh leave me a - lone,-

I'm walk-in' out of the door,-

C#9

D#7aug

N.C.

I'll make it on— my own.— Leave me a - lone,-

leave me a - lone,-

G[#]m6
 fr¹
 D^{#7}

leave me a - lone, - just leave me a - lone, -

Emaj7 C^{#7} D^{#7} aug fr¹ G[#]m6 D^{#7} Emaj7 C^{#7} D^{#7} aug

Emaj7 C^{#9} D^{#7} aug fr¹ G[#]m6 D^{#7} G[#]m6 D^{#7}

Da de da de da de da de da.

Oh leave me a - lone, — stop ask-ing for more, — I'm go-in'
8 **8** **8**

home on my own, — Oh leave me a - lone, — I'm walk-in'
8 **8** **8**

out of the door, — I'll make it on— my own.
8 **8** **8**

Verse 2:

You like me to stroke you
 Careful I don't choke you
 Did you read my mind?
 You say don't be blue
 Is that the best you can do?
 I've lost my patience now.

Oh leave me alone *etc.*

INTUITION > >

WORDS & MUSIC > NATALIE IMBRUGLIA, PHIL THORNALLEY & DAVE MUNDAY

A=92

N.C.



Ev - 'ry - bo - dy's been in my face,

tell - in' me I got - ta make a change... All I ev - er hear day and night _ is

"You bet - ter hur - ry up and get a life" I need some di - rec - tion,



'cause the clock is tick-in' a way.

G sus² Gsus4 Gsus² Gsus² G

1. And then a friend of a friend of mine— says I've real-ly been on his mind— and
(Verse 2 see block lyric)

wants to go out— and check out— what the feel-in's a bout. Says we

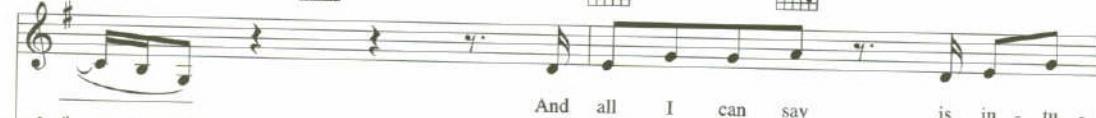


have a deep con-nec - tion—

Well it sure is news— to me.





And all I can say is in - tu -

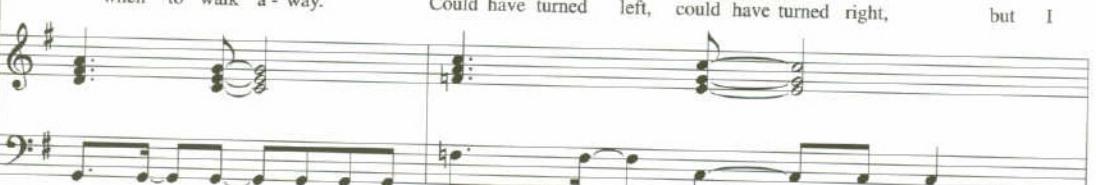


- i - tion tells me how to live my day. In - tu - i - tion tells me



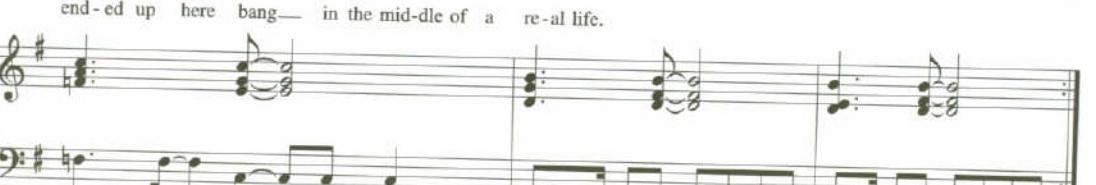


when to walk a - way. Could have turned left, could have turned right, but I





end-ed up here bang— in the mid-dle of a re-al life.



To Coda ♪

F C
Should have turned left but I turned right and I end-ed up here, and I feel al -

G Gmaj7 G6 Gmaj7
right.

B♭ C Gsus2 G
You make it hard— for me.— Can't find the re - al you.—

B♭ C F
You real - ly think that I— can see— what it is that you're try -

ing to do.— Do do do do do do do da da. Do do

 do do do do do do da da. Na na na na na na.

 Oh— oh. And all I can say is in - tu -
D.%, al Coda
Φ Coda

 - right. I feel al - right, I feel al -

G Gmaj⁷ G⁶ Gmaj⁷
 - right, I feel al - right. 'Cause I feel al -
 G Gmaj⁷ G⁶ Gmaj⁷ G⁶
 - right, I feel al - right. 'Cause I feel al - right.

Verse 2:

Then another one always says
 She'd do anything to get ahead
 She doesn't care if she has to scratch
 And claw to get in the door
 She wants her fifteen minutes of fame
 And twenty would be nice
 But I guess it's her life.

'Cause intuition tells me that I'm doin' fine
 Intuition tells me when to draw the line
 Could have turned left, could have turned right
 But I ended up here bang in the middle of a real life.

SMOKE > >

WORDS & MUSIC > NATALIE IMBRUGLIA & MATT BRONLEEWEE

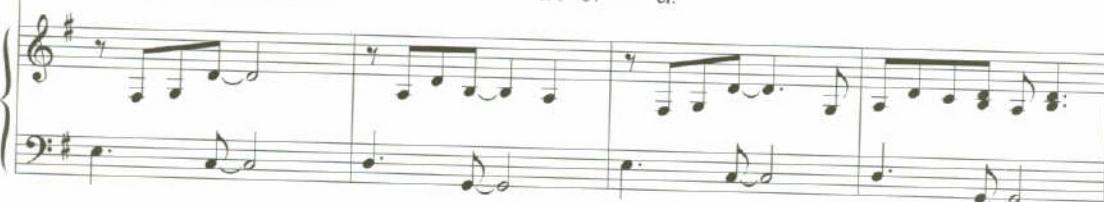
$\text{J}=92$



1. My lul - la - by
(Verse 2 see block lyric) hung out to dry.

what's up with that?

It's ov - er.



Em Cadd⁹ D G
 Where are you dad? Mum's look-in' sad,

1.

 Em Cadd⁹ D G
 what's up with that? It's dark in here.

Em⁹ Am⁹ Cmaj⁷
 Why——— bleed-ing is——— breath-ing, you're hid-ing

D Dsus² D Em⁹
 un - der - neath—— the smoke in the room.——— Try,———

Am⁹Cmaj⁷

D

2.

Em

bleed-ing is— be - liev - ing, I used to.

what's up with that?

Cm⁶

You're push - ing me.

Why,

bleed-ing is— breath - ing,

you're hid - ing

8

8

8

D

Em⁹

un - der - neath— the smoke in the room.

Try.

8

Am⁹
 fr: G-B-D-G-B-D
 Cmaj⁷
 x o o o
 D
 x x o
 bleed-ing is— be - liev - ing, I used to.
 Em
 o o o o
 Cmaj⁹
 x o o o
 D
 x x o
 Am
 x o o
 I used— to.
 Em
 o o o o
 Cmaj⁹
 x o o o
 D
 x x o
 Am
 x o o
 —
 Em
 o o o o
 Cmaj⁹
 x o o o
 D
 x x o
 Am
 x o o
 —
 Why—— bleed-ing is—— breath - ing, you're hid - ing
 Em
 o o o o
 Am
 x o o
 C
 o o o

un - der -neath - the smoke in the room. Try, bleed-ing is be - liev - ing,
 I saw— you crawl - ing on the floor. Why,
 bleed-ing is be - liev - ing, you're hid - ing un - der -neath - the smoke in the room.
 Try, bleed-ing is be - liev - ing, I saw— you crawl-ing to the door.



fall - ing - on - the - floor -



Con pedale

Repeat ad lib. to fade



Verse 2:

My mouth is dry
Forgot how to cry
What's up with that?
You're hurting me
I'm running fast
Can't hide the past
What's up with that?

ONE MORE ADDICTION > >

WORDS & MUSIC > NATALIE IMBRUGLIA, PHIL THORNALLEY & DAVE MUNDAY

♩ = 92

C♯m6
fr3

1. First the good— news, it's gon-na feel ve-ry nice. Then the bad
(Verse 2 see block lyric)

The musical score consists of three staves of music. The top staff is for the vocal part, the middle staff is for the piano or keyboard, and the bottom staff is for the bass or double bass. The key signature is C♯m6, indicated by a C sharp above the staff and a 6 below it, with a 'fr3' instruction above the staff. The tempo is marked as ♩ = 92. The lyrics for the first verse are: "First the good— news, it's gon-na feel ve-ry nice. Then the bad news, you got-ta pay a hea-vy price. Rip tide, we slide, we ride on a deep for-bid-den sea— Under we go so slow, and you're hang-ing on—to me— And I— say". The piano and bass parts provide harmonic support with chords and rhythmic patterns.

C[#]madd9

Take a breath,— let it out.— All the things— you frown— a - bout— are

mean-ing - less— of course, un - less— you're do-ing this— for real.— I guess— I meant

tr4 C[#]mC[#]m9

— to but— I don't know what— is in the way— and could— I say— it's

fr4 C[#]mC[#]m9fr4 C[#]m

E

you I bet— I won't for- get—

May-be I'm not rea- dy yet—

Oh, — oh—

Verse 2:

I reject you, but I can't follow through
I'd forget you, but you'd end up tappin' on my back door
Somehow I lost myself in a tunnel long and black
Somewhere at the end, I pretend, there's a way of turning back.

And I say oh, oh one more addiction etc.

PIGEONS AND CRUMBS

WORDS & MUSIC > NATALIE IMBRUGLIA & MARK GOLDENBERG

♩=100



3

8 8 8 8

D G

8 8 8 8

8 8 8 8

1. Got - ta get back, — got - ta fig - ure out — a way —
(Verse 2 see block lyric)

Tacet 1°

Guess it won't a - mount to much, —

won't be long — be - fore I crush,

I'll stand in — line. Don't be - lieve

— a thing — they say — to - day. —



1.

G%

seems we all— get lost— a - mongst— the pig -



- - eons and— the crumbs..

2.

G%



and walk— a - way.



Ev - 'ry - thing— will go— your way,— I pray.—





Seems we all— get lost— a - mongst— pig - eons and— the crumbs.
F
D

Got-ta get it in - side.
F
G

Got-ta get it out - side.
D
G

A



Don't be - lieve— a thing— they say— to - day.
 Turn a - round— and walk a way.
 Ev - 'ry - thing

G%

A

— will go — your way, — I pray. —

D

Seems we all — get lost — a - mongst-

Repeat to fade

G%

A

pig - eons and — the crumbs.

Verse 2:

All alone but I'm in a crowded room
 I'm sinking in quicksand tonight
 You pick me up and I shine across the sky
 Till morning, then you colour me in.
 Guess it won't amount to much
 Seems to me I've lost my touch
 I'm back in line
 Don't believe a thing they say today
 Turn around and walk away
 Everything will go your way, I pray
 Seems we all get lost amongst the pigeons and the crumbs.

DON'T YOU THINK? > >

WORDS & MUSIC > PHIL THORNALLEY & COLIN CAMPSIE

♩ = 100
F♯

(8vb)

Yeah some people don't

D[#] dim / F[#]
D (b5) / F[#]

(8vb) worry about nothing, don't know what's going on. I'm

(8^e) not one who can't say they're

(8^e) sor-ry. I just care what's go-ing on.

There's more im-por-tant things than mak-ing sure your watch looks just right.

And sec-on-d hand o-pin-ions don't make you look a-ny smart-er.

Don't you think,— don't you think,
 don't you think—that may - be it's

time,
 yes it's

time,

1.

 it's time you start - ed think - ing.

F#7

D^{b5}/F# F# F#7

It's time you start - ed think - ing.

It's time you start - ed think-ing. It's time you start-ed think-

- ing. Don't just sweet-en up— the taste. It's time you start - ed

N.C.

think-ing 'bout things in the back of your head, some-one said— be-fore you turn a blind eye.

Hear a bell ring, sex sells ev'-ry-thing but I don't buy— it, so don't try— it.

Sleep-ing in the small world, head in the sand, bet-ter wash your hands,— make a new plan.

There's more im - por - tant things than mak-ing sure your shoes walk just right.

Ig - nore re - a - li - ty.— There's no - thing you can do a - bout it.

D[#]dim/F[#]D (b5)/F[#]

Ig - nore re - a - li - ty, — there's no - thing you can do a - bout it.

F[#]B^{#7}

Ig - nore re - a - li - ty, — there's no - thing you can do a - bout it.

D[#]dim/F[#]

N.C.

The clothes you wear — don't make a man. It's just an - oth - er par - ty.

F[#]

A

D

B

F[#]

A

Don't you think, — don't you think, don't you think that may-be it's time.

Tacet I°

Yes it's time.

It's time you start-ed think-ing.

Tacet I°

It's time you start-ed think-ing.

Time you start-ed think-ing.

Repeat ad lib. to fade

Verse 2:

Brother shoots brother
 But meanwhile you're fixing up your face
 You're not affected by the truth unless it's on your doorstep
 Deodorise your paradise, no point in getting crazy.

Don't you think *etc.*

> > IMPRESSED

WORDS & MUSIC > NATALIE IMBRUGLIA, RICK PALOMBI & NICK TREVISK

♩=124

N.C.

Repeat ad lib.

Piano part (top two staves):

- Measures 1-2: Rests.
- Measure 3: Bass line starts with eighth-note pairs.
- Chords: Am, C, F.

Vocal part (bottom staff):

- Measures 1-2: Rests.
- Measure 3: Melodic line begins with eighth-note pairs.
- Chords: Am, C, F.
- Lyrics: "Sweet con - fet - ti out look - ing for — a sav - - - - iour,"
(Verse 2 see block lyric)
- Performance instruction: *Tacet I°*.

Continuation of the vocal line (bottom staff):

- Measures 4-5: Melodic line continues with eighth-note pairs.
- Chords: Dm, Am, F6.
- Lyrics: "find - ing it hard— to break the chain, noth - ing ven -"

N.C.

A musical score for a solo voice and piano. The vocal part consists of a treble clef staff with lyrics: "Six foot lean-ing on a li - zard chest, two red dra - gons ir - oned". The piano part has two staves: a treble clef staff with chords and a bass clef staff with harmonic markings (sharps and flats) below the notes.

on his vest,— all that mo - ney you de - serve the best.— I'm im - pressed,

Fdim Emaj7 Esus⁴ 1. Am

I'm im - pressed,— I'm im - pressed.—

F6 Am F6 2. N.C.

Ev - 'ry day— is like— your birth - day,

This musical score consists of four staves. The top staff shows a vocal line with lyrics and a piano accompaniment. The second staff features a guitar part with chord boxes for Fdim, Emaj7, Esus⁴, and Am. The third staff contains another vocal line with lyrics. The fourth staff shows a guitar part with chord boxes for F6, Am, and F6, followed by a section labeled 'N.C.' (Not Chorus). The bottom staff is a continuation of the guitar part from the fourth staff. The score is divided into two sections: '1.' and '2.'.

Am⁷

Musical score for the Am⁷ chord. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The lyrics "But the candle's burn - ing," are written below the notes.

Musical score for the C/G and G#dim chords. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The lyrics "don't you see, don't you see?" are written below the notes.

Musical score for the N.C. section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The lyrics "Six foot lean-ing on a li-zard chest,-" are written below the notes. Chord symbols above the staff indicate C/G and G#dim, with a fermata over the first note.

Musical score for the final section. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The lyrics "two red dra-gons ir - oned on his vest,— all that mo - ney you de -" are written below the notes.

1.
F[#]dim

Fmaj7



Esus4



serve the best.— I'm im - pressed,—

I'm im - pressed,—

I'm im -

2.



Fmaj7



N.C.

I'm im - pressed,—

I'm im - pressed.—

Oh I'm im - pressed,—



Repeat ad lib. to fade

I'm im - pressed,— don't like you but I'm im - pressed.—

Verse 2:

What you've got isn't all that you've been given
 Changing your body like you change your jeans
 Nothing is ever as it seems
 Something tells me it's a marriage made in heaven
 Stealing your look from a magazine
 Playing the part from a movie scene.

Six foot leaning etc.

WISHING I WAS THERE >>

WORDS & MUSIC > NATALIE IMBRUGLIA, PHIL THORNALLEY & COLIN CAMPBELL

B♭

F

Put those thoughts a-way some-times they're much too loud,
I'll take a

E♭add9

breath and cra-dle your sweet head,— should've stayed at home in bed...

B♭

F

Put that face— a-way— I'm melt-ing for you, I

Dm

know— I get cold— 'cause

F

I can't leave things well a - lone, un - der - stand I'm ac - ci-dent prone.

B♭

Dm

E♭

Me,

I get free,

ev - r'y night the moon is mine.

B♭

N.C.

F

But when the morn - ing comes don't say you love-

E♭add9

B♭

me,

don't say you need me.

I real - ly don't

F

think that's fair. Boy I'm not so dumb. But when you leave...

E^badd⁹
fr³

B^b

me I'll be wish-ing I, wish-ing I,

8

8

wish-ing I was there... I

1.

F
F⁷
F

wish-ing I, wish-ing I, wish-ing I was there...

2.

F
E^badd⁹
fr³

wish-ing I, wish-ing I, wish-ing I was there...

8
8

B^b

1.

F

Wish-ing I,— wish-ing I,— wish-ing I— was there— with you.—

8

8

2.

F

wish-ing I— was there— with you.—

No don't say you love-

8

8

E^badd9

B^badd9

me.— don't say you need— me.— I real - ly don't

F

E^badd9

think that's fair. Oh I'm not so dumb,

but when you leave— me—

I'll be

8

8

B^badd9 fr6

wish-ing I,— wish-ing I,— wish-ing I— was there with you.—

wish-ing I,— wish-ing I,— wish-ing I— was there.—

Wish-ing I,— wish-ing I,— wish-ing I— was there with you.—

Verse 2:

I dreamt about another girl in bed with you
 You just laughed and smiled, denied the proof
 We're fine till I think of a problem
 I wish it made sense, like a joke that no one gets
 It's a life without regret
 I want it to feel that way for ever and ever.

I know I get cold etc.

CITY > >

WORDS & MUSIC > NATALIE IMBRUGLIA & PHIL THORNALLEY

J=76 (♩=♩♩)




1. Had a dream, had a drown-ing dream,- I was in a riv-er of pain.-
(Verses 2 & 3 see block lyric)



On - ly diff'-rence this time I was - n't call - ing out— your name, yeah

Am

Cmaj7

F

has it end-ed be-fore it be-gan,—

you hold-on and I try to run—but

C

G

F

an-y-bo-dy head-ing in my di-rec-tion,

a-way—from the ci-ty.

C

G

F

A-ny-bo-dy wan-na change the way—they feel,—

step in-side—

C

G

F

Doesn't real-ly mat-ter where you wan-na take me,

a-way—from the ci-ty.

F G F G
 I wan - na start a - gain... I wan - na start a - gain...

F G A⁵ C⁵
 I wan - na take it back. I wan - na start a - gain. Yeah, yeah.

G⁵ F⁵ A⁵ C⁵
 Yeah, yeah. I wan - na start a - gain. Yeah, yeah.

G⁵ D⁵ A⁵ C⁵ G⁵ F⁵
 To Coda ♦ Yeah, yeah.

A musical score for two instruments. The top staff is for a guitar, showing four chords: A5, C5, G5, and D5. The bottom staff is for a bass, showing a bass line with quarter notes and eighth-note patterns. The music is in common time.

Φ Coda

N.C.

A musical score for two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two measures of rests. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns, with each measure consisting of a eighth note followed by a sixteenth note and a eighth note.

Repeat ad lib. to fade

A musical score for two staves. The top staff, with a treble clef, contains two measures of rests. The bottom staff, with a bass clef, contains six measures of eighth-note patterns. The notes are grouped by vertical bar lines.

Verse 2:

Funny how those friends forget you
When you tire of their games
You miss a show or a party that blows
And they've forgotten your name, yeah
And you wonder what you've become
They pull you back when you try to run.

Well anybody heading in my direction etc.

Verse 3:

I left the me I used to be
I wanna see this through
I left the me I used to be
If only you'd see it too
Well I wonder what you've become
You pull me back when I try to run.

Well anybody heading in my direction *etc.*

LEFT OF THE MIDDLE > >

WORDS & MUSIC > NATALIE IMBRUGLIA & STEVE BOOKER

♩ = 76

E♭maj⁹
fr5

1. End of the third round
as I put the

Con pedale

B♭ sus⁴/A♭

A♭maj⁷

phone down.
Chas-ing the same lines.

E♭maj⁹
fr5

over the old ground.
I'm push-ing

E♭maj⁹
F#
G

ze - - - ro,
(Verse 2 see block lyric)

where is my he - - - ro.

B♭sus⁴/A♭

A♭maj⁷

He's out there some - where left of the

E♭maj⁹
F#
G

E♭sus²/G
G

mid - dle.

And your world falls down.

A♭sus²
F#
G

Cm⁷add⁴
F#
G

A♭sus²
F#
G

And you're there call - ing out. But it's some-

- thing I can't say, though it seems the on - ly way.
 {
 A^badd9 B^b E^{b/G}
 fr⁴ x x x x fr⁴ x x x x fr³ x x x x
 }
 {
 A^badd9 B^b E^{b/G}
 fr⁴ x x x x fr³ x x x x fr³ x x x x
 }
 — But it's a game that I can't play, not to day.
 {
 B^b E^{b/G}
 fr⁵ x x x x fr³ x x x x
 }
 1. 2.
 B^bmaj9 B^b E^{b/G}
 fr⁵ x x x x fr⁴ x x x x fr³ x x x x
 3.
 2. I got my Instrumental
 {
 B^b E^{b/G}
 fr⁵ x x x x fr³ x x x x
 }
 A^badd9 B^b E^{b/G}
 fr⁴ x x x x fr³ x x x x fr⁴ x x x x
 And my world
 {
 B^b E^{b/G}
 fr⁵ x x x x fr³ x x x x fr³ x x x x
 }

falls down. And you're there call - ing out.

 But it's some - thing I can't say, though it seems

 the on - ly way. And it's a game that I can't

 play, not to - day. I need to

tell you try-ing to get through.
 It's not al-ways ea - - sy left of the
 mid - - - - dle.

Verse 2:

I got my ticket and I got a straight road
 But I'm passing the same signs over and over.
 And my world falls down
 And I'm there calling out
 But it's something I can't say *etc.*